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GUIDE TO THE LITERATURE OF CITIES: Abstracts And Bibliography
Part IX: Urban Design

Morris Zeitlin

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GUIDE TO THE LITERATURE OF CITIES:

ABSTRACTS AND BIBLIOGRAPHY

PART IX: URBAN DESIGN

by

Morris Zeitlin

INTRODUCTION

Though our urban reality continually frustrates creative efforts toward bettering the urban environment, urban designers and planners have nevertheless sought to advance the skills and techniques of their art. They have had little opportunity to practice and develop it, for urban design has been limited mostly to scattered, relatively small projects promoted by developers whose profit and prestige motives have programmed the designers' creative activities. The art of urban design has scarcely shown its potentials on the relatively few well-endowed urban projects. But even its limited practice has produced a significant and expanding literature on urban design principles, standards and guidelines that attests to the ability and eagerness of urban designers to advance their art and reshape our cities into social habitats of splendor, grace, and comfort.

In their frustration, some writers on urban design have naively attributed urban deterioration to a lack of guiding principles in city planning and to the ignorance and apathy of real estate developers. Wrapped up as they are in the physical and esthetic aspects of cities, many urban designers lag in their awareness of the social-political determinants of urban problems.

They have yet to recognize the indivisibility of form and process in society and the simple truth that the misuse of technology and urban resources in a headlong pursuit of maximum private profits has formed our cities into the shapes they are in.

ABSTRACTS OF SELECTED WORKS

Sitte, Camillo. City Planning According to Artistic Principles. Translated from the German by George R. Collins and Christiane Crasemann Collins. New York: Random House (Columbia University Studies in Art History and Archaeology), 1965. 205pp. Illustrated. Plans. Drawings.

Published late in the 19th century, this work radically changed urban design thought. It furnished new guides in relating disparate and mixed types of buildings, open spaces, and land uses that, in modern times, must necessarily exist side by side.

Sitte examines the plans and architecture of a number of ancient cities to seek out their elements of composition, practices, and principles "which formerly produced such harmonious effects." In the past, says he, the artist and technician had equal voice in city building. "It is only in our mathematical century that the construction of cities has become a purely technical matter...." Studies of city functions such as land use, traffic, population are essential, he thinks, but they are helpful only insofar as they contribute to the artistic solution of a city problem. Sitte argues that a sensitive designer can effectively reconcile contrasting elements in the urban scene to create order out of chaos produced by free-enterprise builders. Like the old city builders, he must respect human values, human scale, and human differences while he considers the economic necessities, social values and technology of his time, and fuse all these into a harmonious composition through his own imagination and intuition.

Spreiregen, Paul D. Urban Design: the Architecture of Towns and Cities. New York: McGraw-Hill Book Co., 1965. 243pp. Illustrations. Bibliography.

A revised version of a series of articles prepared under the guidance of the Urban Design Committee of the American Institute of Architects published between December 1962 and November 1964 in the Journal of the American Institute of Architects. Although meant chiefly for architects, it was written to be "understandable and meaningful to all." Sketches illustrate the text on most pages, and a bibliography follows each chapter.

The book is a comprehensive study of the role and possibilities of urban design. Its twelve chapters deal with: the urban design heritage of ancient Greece and Rome, medieval Europe and the Renaissance; the roots of modern design concepts as formulated by the utopians of the 19-th century and the pioneer urban planners and designers of the 20-th century; methods of visual survey and analysis of a city's form, appearance, and composition; the basic principles, techniques and guide lines of urban design; the elements of urban esthetics; design of the parts of a city; design of residential areas; design of circulation systems; regulation and control of urban design; govern-

ment programs for city rebuilding; and a comprehensive role for urban design on a national and regional scale.

Hegemann, Werner and Albert Peets. The American Vitruvius: An Architect's Handbook of Civic Art. New York: The Architectural Book Publishing Co., 1922. 298pp. Profusely illustrated. Photos. Drawings. Maps. Plans. Bibliography.

A pioneering work in American urban design richly illustrated with roundly described photos and drawings. Dedicated to the classical Vitruvian tradition, the authors intended their book to acquaint American architects with civic design; show how much contemporary civic design had drawn on the great architectural works of the past; and demonstrate "to what great nobility and beauty the art of building cities can attain."

The authors discuss and illustrate:

1. The revival of civic art in the late 19th and early 20th centuries, and the teachings of Camillo Sitte and the medieval and Renaissance design on which they were founded.
2. American designs of building groups at world's fairs, college campuses, civic centers, hospital and other institutional groups.
3. Architectural street design: vistas and terminal features, street facades, arcades and colonades.
4. Landscape designs of private estates, garden squares, and cemeteries.
5. City plans in history, American radial and rectangular plans, German and English garden suburbs, and American low- and high-cost housing developments.
6. The city plan of Washington.

Bacon, Edmund N. Design of Cities. New York: The Viking Press, 1967. 296pp. Profusely illustrated. Photos. Drawings. Plans. Charts. Bibliography.

Architect-planner Bacon, long a leader in Philadelphia's renewal program, reviews city development from ancient to modern times, defines the concepts basic to city design, and shows the relevance of past design concepts to city planning today. He deliberately excludes political, social and economic factors to focus on esthetics and the design function in city building through the ages. His stated purpose is to explore the nature of city-building decisions "as they have occurred in the past, the influences of the circumstances in which they were made, the way in which they have related to one another and the ideas that emerged from their union, and to examine the gradually evolved forms they have produced." In his own practice, Bacon says, he has continually drawn on this historical heritage and thinks it applicable to urban design in cities the world over.

The first of the book's four parts sets forth design principles that relate building shapes and masses to land and space -- the essence of urban design. "In our culture," says Bacon, "the preponderant preoccupation is with mass, and to such an extent that many designers are 'space blind.' But in cities today we must think beyond the design of buildings and circulation systems. We must establish volumes of space that are in scale with the needs of the present time and defined by means which are in harmony with modern technology. These volumes of space must be infused with a spirit which is generated by architectural forms. In this way, richness and variety can be established in the city...."

The second part analyzes selected ancient and medieval cities and the urban design of the renaissance and baroque periods whose beauty Bacon attributes "to the imaginative use by gifted men of these basic design principles." The third looks at the central design concepts that endured in many cities through the ages. And the fourth relates the application of urban design principles to renewal in Philadelphia.

Bacon argues that cities should be shaped by a conscious act of will applied to a clearly stated urban design concept in terms of space, form, articulation, time, movement, and involvement. To succeed, the idea must be widely shared, and enriched and corrected through "democratic feedback." Even a fragmented democratic society, says he, can produce great design and noble cities. "Recent events in Philadelphia have proved incontrovertably that, given a clear vision of a 'design idea,' the multiplicity of wills that constitutes our contemporary democratic process can coalesce into positive, unified action on a scale large enough to change substantially the character of a city."

Stuart, W. L. "A Foreigner Views Our Ways with Cities." Journal of the American Institute of Architects, Vol. XLX, No. 1, July 1968, pp. 47-49.

Old European city proportions, scale, patterns, textures, and other design concepts are not valid for American cities. To adhere to them is to put "misplaced confidence in outmoded European values" which are not likely to remain after the 20th century even in Europe. Unlike the old European cities which developed over centuries in an agricultural economy, American cities sprang up in recent history launched by unprecedented economic forces. It is useless, therefore, for American urban designers to borrow European town building traditions, especially in the age of the automobile. They fail to see the functional order in their own modern cities and think them chaotic only because they still compare them with the old cities in Europe. They still follow obsolete neighborhood concepts even as the freedom of movement that wide auto-ownership permits argues against a physical plan that assumes "that social interaction need be sited within walking distance of the participants." It also seems pointless, in the age of the automobile, to try to revive old downtowns or to centralize cultural facilities.

In our fast moving century, "lack of foresight is disastrous." Instead of designing ideal town plans, town planning should limit itself to "a two-dimensional framework, a set of guidelines along which a series of happenings can be expected to take place within a changing social, political and technological pattern." Planning ought to "start with cities as they are and not as nostalgic romantics would like them.... Nostalgia for the past...can never justify attempts to reverse the course of history."

Crosby, Theo. Architecture: City Sense. New York: Reinhold Publishing Corp., 1965. 96pp. Profusely illustrated. Photos. Drawings.

Architect Crosby's thought provoking, rather than problem solving, book tries "to synthesize ideas from many sources into a coherent approach to city planning, with the basic assumption that city life is desirable and exciting." It seeks to convey the excitement, variety, squalor and magnetism of cities and to promote "recognition of the city as...the powerhouse of civilization."

How to keep the cities vitally alive for the continued delight of man, states Crosby, remains a problem largely unsolved. To solve it, we must first develop and state the view of the world we want, a view which "already exists in fragments in the writings...of the many great but isolated men of our time. Our task is to build these fragments into a civilization based on the servitude of the machine...."

The work sums up, briefly, the history of urban and architectural design; stresses the importance of the central city; describes the roles the planner, architect, and artist must play in its reconstruction; offers thought on the role of the car in the city; discusses optimum density standards; and offers a new system for designing urban dwellings.

Cullen, Gordon. Townscape. London: The Architectural Press, 1961. 315pp. Profusely illustrated. Photos. Drawings. Plans.

Using many photos and drawings to illustrate his points, Cullen reveals the variety of stimuli an urban designer could evoke by manipulating the component parts of cityscapes. He illustrates and analyzes the design characteristics of streets, plazas, squares, courts, open spaces, planting, waters, street furniture and signs, and shows how manipulation in plan, form, scale, and light and shade can create closure, openness, and a sense of excitement, surprise, tension, intimacy, and repose. He differentiates between perception in motion and in position, and notes man's need for a sense of place or identity in his environment "coupled with an awareness of elsewhere."

Cullen evaluates and analyzes the views presented in his photos and drawings and suggests principles and guide lines for successful urban design whose application he demonstrates in various design projects. The principles of architectural design, valid in design of single buildings surrounded by space, he deems invalid in urban design. For the design of groups of buildings, he states, is an "art of relationship" whose "purpose is to take all the elements that go to create the environment." Nor can the science of city planning, he thinks, create drama in cityscape, for it takes artistic intuition to "manipulate the nuances of scale and style, of texture and color...in an interplay of This and That."

Gibberd, Frederick. Town Design. New York: Frederick A. Praeger, Inc., 1959. 336pp. Profusely illustrated. Photos. Plans. Diagrams.

In his comprehensive theoretical and practical treatment of the art of urban design, Gibberd examines the whole urban scene -- Architecture, landscape, and roads -- and relates esthetics to a city's functional, technical and social problems.

The first of the volume's four parts examines the design of the complete town -- its component visual objects and its general plan. The second discusses central areas such as the town center, civic spaces, and shopping centers. The third considers industrial and service areas. Each part analyzes typical design compositions to illustrate developed design principles.

Gibberd discusses the perception, at rest and in motion, of shapes, colors and textures of visual components in the urban scene; the relation of these components in, and to, space; space itself and topography as urban design elements; and the harmony between natural and geometric shapes. All visual components of an urban scene, he stresses, affect each other's appearance and should be related in urban design.

Blumenfeld, Hans. "Scale in the Metropolis," The Canadian Architect, Vol. II, No. 9, September 1957, pp. 46-48. (Also in the author's The Modern Metropolis: Its Origins, Growth, Characteristics, and Planning. Selected Essays.)

The author explores and analyzes scale in the urban design of the modern metropolis.*

Being neither city nor country but, rather, a newly emerging historic form of human settlement, the metropolis cannot be identified or understood in traditional design terms.

* See also, Blumenfeld, Hans, "Scale in Civic Design," Town Planning Review, Vol. 24, No. 1, April 1953 or in the author's The Modern Metropolis: Its Origins, Growth, Characteristics, and Planning. Selected Essays, pp. 213-234.

"The 'rural' attitude toward the suburb and the 'urban' attitude toward the metropolis...may create works of superficial charm, but not a genuinely true form." Form and content are intimately related. "To find the form and scale of the metropolis...we must accept and understand it as it is actually developing before our eyes."

In the history of human settlement, scale evolved in "human," "superhuman," and "extrahuman" forms. The "human" scale of village or small-house neighborhood, in which the size of buildings and spaces relate to human size, may be seen at a glance. The "superhuman" scale is that of city space and buildings in which men meet to function as citizens in business, political, cultural or religious activity and which acquire a "new force and dimension." This scale "is still related to the human being, not to his normal size but to that attained by a proud effort." The modern metropolis added two new kinds of spaces to human settlement: spaces of industry and transportation, and spaces for recreation. "In both, man enters into relation not with man but with nature.... In the one he (works) to transform natural matter; in the other he is receptive to her beauty." Their scale is "extrahuman."

Harmony in the metropolis depends on the relationship of the three scales in one another. The harmonious relation between the "human" and "superhuman" scales is well known in cities. In relating "human" to "extrahuman" scale, metropolitan design might take a cue from the relation between a village and a neighboring mountain. Similarly the view from a residential area could be enriched by a great technical structure set at a proper distance.

But harmony between the "superhuman" and "extrahuman" scales is difficult to achieve. The dimensions and forms of technically determined structures in the second tend to downgrade the monumentality in the first. Most "extrahuman" scale structures remain well outside central areas, but two -- the highway and the skyscraper -- intrude strongly. While the beauty of "extrahuman" scale structures may be appreciated from a moving vehicle, those of "superhuman" scale are seen best while moving on foot. The skyscraper, however, is in a class by itself. Its "human" scale elements (floors, doors, windows) are dwarfed by its colossal dimensions. Designed ever more in "extrahuman" scale, it ill fits within the enclosure of an urban street. Were it sited as a free standing sculpture, the skyscraper would emphatically silhouette metropolitan centers -- its normal abodes -- and help create a qualitatively unique image of the metropolis.

Lynch, Kevin. "The Form of Cities," Scientific American, Vol. 190, No. 4, April 1954, pp. 54-63. Illustrated. Photos.

Lynch discusses city size, density, "grain" (or texture), "shape" (or outline), and internal pattern as the basic physical aspects of a city which, he thinks, have a powerful effect on the quality of its life. Determination of an optimum size for a city to achieve the most effective production, best cultural development, and the most satisfying life, he concludes, cannot be reduced to a formula. It "must be tempered by the purpose and character of the city, its location, and the society for which it is built."

Chermayeff, Serge and Christopher Alexander. Community and Privacy. Garden City, New York: Doubleday and Co., Inc., 1963. 236pp. Illustrated. Plans. Sketches. Diagrams.

The authors develop a principle for the organization of urban physical environment and a planning procedure for improved application of art and science in urban design.

Social man, the authors state, needs a sense of community; but he also needs to develop his self reliance through first-hand experience in quiet and privacy. Crowdedness and mass culture frustrate these needs and endanger man's health, sanity and future. "For lack of an informing principle" in urban planning and design, cities deteriorate. It is the role of urban designers, armed with advanced knowledge and techniques, "to creatively reconstruct the urban ecology" in a way that would enrich urban life. Society must enable architects and planners to put the insights of art and the discipline of science to rebuilding the urban environment.

The authors probe into the process of design and propose analytical and procedural methods for perceiving complexities and identifying the solutions to a complex problem which at once satisfy all of its most soluble aspects. Designers are shown how to analyze and state a complex problem so clearly that the statement itself becomes a lever in the design process. Designers fail mostly, the authors think, either because they fail to perceive the problem or because they are overwhelmed by its complexity. To cope with complexity, the authors suggest ways of dealing with a complex problem in several stages. But design techniques, they caution, are no substitute for commitment and dedication.

To demonstrate the use of the proposed methods, the book presents a group of house plans and community site plans, accompanied by analytical comments, to show how to test alternative schemes by comparing them against criteria derived from the ordered perception of the problem.

Burchard, John Ely. "The Urban Aesthetic," The Annals of the American Academy of Political and Social Science, "Metropolis in Ferment," Vol. 314, November 1957. pp. 112-122.

The esthetics of a great city stimulate visual as well as other senses. They are the deliberate product of many people and several generations, and most are beyond the control of any one designer.

The esthetics unique to the old cities have developed in an age of pedestrian movement and for daytime effect. Modern movement, technology, mass production, and trade bring about a leveling process. The present civilization must find a way to restore the approaches to and the magnets of city centers, and create new city centers in the spreading peripheries of cities. Urban design must consider the time scale of the speed of airplanes, and night as well as day activity. The chief problem is how to accommodate an urban society and preserve the beauty of nature as well.

Tunnard, Christopher and Boris Pushkarev. Man-Made America: Chaos or Control? An Inquiry into Selected Problems of Design in the Urbanized Landscape. New Haven, Connecticut: Yale University Press, 1963. 479pp. Profusely illustrated. Photos. Maps. Drawings. Charts. Bibliography.

Dismayed by the esthetic violence committed in suburban development, the authors plead for a combined public and private effort "to prevent the country from becoming increasingly unplanned and chaotic." Ignorant or apathetic developers, they say, bear the guilt for this violence when they fail to take esthetic values into account in the course of making their practical development decisions.

Of the book's seven parts, the first states the case for esthetics and order and describes the chaos which pervades much of suburban environment. The second, addressed mainly to developers, describes the condition of the urban fringe and suggests ways for improving it. The third treats free-way design. The fourth deals with the esthetic problems of suburban commercial and industrial development. The fifth discusses design in land uses for recreation, open space, and regional conservation. The sixth reviews the legal and economic aspects of landmark preservation. The seventh argues for greater concern for the visual design of the nation's urban, suburban, rural, and regional environments, suggests policy and procedures to achieve it, and presents the authors' conclusions.

To bring order to the development of urban regions, say the authors, the nation must plan to: (1) Determine the best locations for centers of employment and social activity. (2) Design and build coordinated regional transportation systems. (3) Acquire land and design a system of open spaces and clearly defined areas for urban development. (4) Considering economic, conservation and practical factors, co-ordinate within regions the extension of utility lines.

(5) Initiate fiscal and legal land-use controls that will give unity to urban regions. To accomplish these tasks it is not enough to merely enforce existing laws. A new system of positive planning is needed that would: preserve regional unity; enlist able professional planning and design staffs to guide regional growth; educate the people and raise the level of popular taste; spend more on environmental facilities within an economically sound national policy directed toward esthetic and cultural enrichment in urban regions.

von Moltke, Willo and Edmund W. Bacon. "In Pursuit of Urbanity," The Annals of the American Academy of Political and Social Science, "Metropolis in Ferment," Vol. 314, November 1957. pp. 101-111.

Urban designers, say the authors, must provide urban man with a physical setting that has: "Scale relative to his movement on wheels and on foot. Continuity of visual experience. Forms which are varied, meaningful and memorable. Spaces which stir the senses." In a group of sketches, the authors attempt "a visual explanation of how the design of cities can satisfy deep felt needs of man for order, identification, participation, and stimulus in and from the urban environment."

Blumenfeld, Hans. "Design with the Automobile: The Metropolitan Region," Canadian Art, Vol. XIX, No. 77, January-February 1962, pp. 58-61. Illustrated. (Also in The Modern Metropolis: Its Origins, Growth, Characteristics, and Planning. Selected Essays by Hans Blumenfeld.)

After briefly sketching his thesis on the metropolis (see abstracts in "The Metropolitan Region" section), Blumenfeld considers some urban design problems that the metropolis presents.

The automobile, having expanded the metropolitan area, has shaped new visual forms, created a new scale, and presented new ways of seeing the urban environment. At its traveling speed, riders hardly notice the things pedestrians see; but they see a succession of vistas pedestrians can never perceive -- a sequence of paths, spaces and skylines that produces a new image and ties the parts of the region together. For the urban designer and the modern urbanite "the creation and perception of the image of the region becomes a temporal art, like music and poetry, as well as a visual one." Only a night view from a plane reveals the whole structure of the region in its unity: the blaze of light at the core recedes toward the dim periphery; colored neon lights depict business streets, black patches hide open spaces; headlights trace the main traffic lines; and static lights bejewel streets and buildings. The view is "...not only a thing of intense sensuous charm, but a genuine form which truly expresses its content."

Modern society, the author thinks, can meet the challenge of ugliness in the new wide-open region. Using time tested design methods and the creative power of human imagination, it could solve the problems the mechanical power of the automobile has raised.

Lynch, Kevin. The Image of the City. Cambridge, Massachusetts: The Technology Press and Harvard University Press, 1960. 194pp. Profusely illustrated.

Intent on forging a planning and urban-design tool for making a city's image more vivid and memorable to people, Lynch probed the perception of city forms by people: resident citizens, strangers, pedestrians and car riders. Having found variety in individual perceptions, Lynch hoped to find a "public image" consensus that might prove useful in large-scale design. He tested this premise in interviews with citizens of three different urban areas -- Los Angeles, Boston, and Jersey City. Based on these tests and on insights from anthropology, psychology and the arts, Lynch developed the criterion of "imageability" or "the quality of a physical object which gives it a high probability of evoking a strong image in any given observer." His thesis is that the "imageability" of the city can be measured qualitatively, and that it relates closely to the fulfillment of social, functional and psychic aims.

The interview method and other techniques used in the study are fully described in three appendices. Each chapter and the appendices are profusely illustrated with diagrams, sketches and photos.

Gruen, Victor. "The Emerging Urban Pattern," Progressive Architecture, Vol. XL, No. 7, July 1959, pp. 116-119, 126-162. Profusely illustrated. Photos. Plans. Sketches. Diagrams.

The author reviews the sorry state of American cities and criticizes the futile stop-gap measures taken to relieve their problems. In his analysis of Manhattan, New York and of San Francisco (two cities "more successful in their urban atmosphere than others") he discovers a characteristic common to both - physical confinement. "Cities where physical barriers do not exist," he concludes, "are the ones which have spread in all directions and which have lost the advantages of urban life to the greatest degree."

Gruen sees a new urban pattern emerging in some projects throughout the country which serve as "promising examples of what could be done" once public opinion is aroused, private initiative is moved, and the necessary legislation enacted. He proposes a basic philosophy on which long-range city planning may be based. It aims "to sort out and make order -- to separate...vehicles from people, and various types of vehicles from each other." Gruen suggests that the gridiron street pattern be abandoned and "...be replaced by a

cellular or cluster arrangement," whose system, components, and function he illustrates with diagrams. He cites examples of such arrangements in recently built shopping centers, industrial parks, and college campuses. The federal redevelopment program, he thinks, opens vast possibilities for cellular planning and describes a Fresno, California urban renewal project as a case in point.

Fagin, Henry and Robert C. Weinberg. Editors. Planning and Community Appearance (Report of the Joint Committee on Design Control of the New York Chapter of the American Institute of Architects and the New York Regional Chapter of the American Institute of Planners). New York: Regional Plan Association, 1958. 159pp. Illustrated.

This report resulted from the Committee's comprehensive five-year study (1953-1957) of governmental influences on community appearance and the methods used in the United States and abroad in civic development and planning. Of its five chapters, Chapter I, "A Philosophy and an Action Program," sets forth guiding principles and an improvement program the Committee recommends to municipalities for adoption within the framework of a master plan. Chapter II, "How the Design Plan and Program are Made," proposes a procedure in preparing the design plan and program and discusses their elements and esthetic aspects. Chapter III describes and analyzes "Existing Esthetic Regulations in This Country and Abroad," their aims and the agencies used to legislate and administer them. Chapter IV, written by Albert S. Bard, the Committee's legal counsel, discusses "Evolving Legal Concepts" in the United States on control of community appearance. Chapter V quotes "Excerpts and Abstracts From Existing Legislation and Court Decisions." The report closes with a bibliography of selected references on planning for community appearance.

Appleyard, Donald, Kevin Lynch and John R. Myer. The View from the Road. Cambridge, Massachusetts: The M.I.T. Press, 1964. 64pp. Illustrated. Photos. Drawings. Maps. Sketches. Bibliography.

Discussing the esthetics of the urban highway, the authors describe and analyze drivers' attention habits and perception of motion, spatial progression, relationship between objects, and rhythm. They briefly summarize the principles of highway alignment, examine existing and proposed highways, and develop esthetic criteria for an ideal highway system within the theoretical framework of urban esthetics developed by Kevin Lynch in his Image of the City (see abstract).

The authors draw their conclusions mainly from studies of drivers' visual impressions and emotional reactions on existing highways. Based on these conclusions they propose approximate methods of design and a system of graphic notation:

"space-motion diagrams" "orientation diagrams," and other symbol devices.

The first of the book's four chapters sums up the authors' findings and conjectures. The second proposes a new graphic language for describing visual sequences on a highway. Using the concepts and this language, the third and fourth chapters analyze the esthetic impact of an existing road and illustrate how a new road might be designed.

Aregger, Hans and Otto Claus. Highrise Buildings and Urban Design. New York: Frederick A. Praeger, 1967. 200pp. Profusely illustrated. Photos. Sketches. Plans. Tables.

The authors analyze the advantages of highrise buildings in land utilization; their effect on traffic in commercial districts, and on light, air, and on play areas for children in residential areas; the esthetic problems they present in urban design; and their fitness within the natural landscape. The analysis is illustrated with works by some of the world's foremost architects.

Of the book's three parts, the first is an essay on the history, planning and design of highrise buildings. The second presents photos and plans of twenty-nine distinguished highrise buildings and describes their use of floor area and design for light, ventilation, acoustical and other functions. The third speculates about the use of highrise buildings in the cities of the future.

The authors offer some guidelines for the prudent use of high-rise buildings. They demonstrate how tall buildings can best be used and suggest where and under what conditions their use would be unwise. They advocate mixing building heights -- high, low, and intermediate -- for best esthetic effects and good distribution of light and air, and warn against concentration of highrise buildings near the core of cities to avoid unmanageable transportation problems.

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Discusses design methodology. Proposes a mathematical model for attacking design problems.

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A companion volume to Camillo Sitte's City Planning According to Artistic Principles (see abstract). Examines the growth of modern city planning, especially its architectural aspect, from the systematic German theory and practice of the late 19-th century.

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- Gruen, Victor. "How to Handle This Chaos of Congestion, This Anarchy of Scatteration." Architectural Forum, Vol. CIV, September 1956, pp. 130-135.

A well illustrated critique of "string" development of housing and argument for "cluster" planning.

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Annotated photos and drawings examining cityscape features as elements of urban design.

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Proposal to break up big cities into small communities of manageable size, recognizable individuality, pedestrian scale, and free of through traffic.

- Hilberseimer, Ludwig. The New City: Principles of Planning.
Chicago: Paul Theobald, 1944. 192pp. Profusely illustrated.

A formalist approach to city planning. The work contains a useful discussion on orientation to sun and prevailing winds in city planning.

- Jensen, Rolf. High Density Living. New York: Frederick A. Praeger, Inc., 1966. 245pp. Illustrations. Selected bibliography.

Defends high-density, high-rise housing development against prevailing criticism and demonstrates with plans and photos its esthetic and planning possibilities.

- Kulski, Julian Eugene. Land of Urban Promise: Continuing the Great Tradition. A Search for Significant Urban Space in the Urbanized Northeast. Notre Dame, Indiana: University of Notre Dame Press, 1967. 282pp. Illustrations. Bibliography.

Critical study of the processes shaping the physical environment of the northeast urban regions of the United States. Description of the past and the present and a look toward the future assuming no change in political structure.

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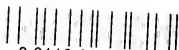
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